ANY NUMBER SENT FREE BY BOOK POST
to those remitting 2s. in advance.

THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS.

Vol. VII.

OCTOBER, 1897] [No. 60.

CONTENTS.

CASKET PRESENTED TO LORD HARRIS.

Inner face of Folding Tablet.

Outer faces of Folding Tablet.

Silver Casket containing the Address.

THE COTTON FABRIC INDUSTRY OF THE MADRAS PRESIDENCY,

BY MR. EDGAR THURSTON.

(Continuation).

Seven Plates of fourteen examples of Cotton Prints.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W

Portfolios of Industrial Art.

IRON WORK.

From Objects and Drawings in the South Kensington Museum.

In 28 Parts, each containing two single plates or one double plate, Imperial 4to, price One Shilling per Part. A few sets will be issued bound in cloth.

CONTENTS.

ENGLISH.

PART 1. Details of wrought iron Grille, known as the St. Swithin Grille, in Winchester Cathedral.
Wrought iron Grille in Canterbury Cathedral.

,, 2. Wrought iron Screen in Westminster Abbey.
Details of wrought iron work in Canterbury Cath.

,, 3. Details of wrought iron work in Winchester Cath.
Wrought iron Screen from St. John's Church, Frome, Somersetshire.

,, 4. Wrought iron Panel and Gate in Winchester Cath.
Wrought iron Screen in the Chapel of University College, Oxford.
Wrought iron Altar Rail in St. Philip's Church, Birmingham.
Wrought iron Bracket in Denyer Street, Chelsea.

,, 5. Wrought iron Balusters.
Pair of wrought iron Mace Stands.

,, 6. Steel Rim Lock, in pierced and engraved brass case.
Steel Lock in pierced brass case.

,, 7. Steel Lock in pierced and engraved brass case.
Steel Key.
Steel Hinge, covered with pierced and engraved brass.

FRENCH.

PART 8. Oak Coffer, decorated with wrought iron scrollwork.
Wrought and stamped iron Hinge.
Wrought and stamped iron Hinge for a coffer.

,, 9. Wrought iron Knockers.

,, 10. Wrought iron Lock.
Wrought iron Grille (*Guichet*).

,, 11. Wrought iron Candelabra.

,, 12. Engraved steel Lock and Key.
Wrought iron Door, painted and gilt.

PART 13. Wrought iron Panels.
Wrought iron Bracket.

FLEMISH.

,, 14. Wrought iron Balcony.

GERMAN.

,, 15. Wrought iron splayed Locks for Coffers.

,, 16. Wrought iron Locks and Hasps.
Wrought iron Door Handles.

,, 17. Wrought iron Door Handles.
Wrought iron Door Hinges.

,, 18. Oak Window Shutter, with wrought iron mountings.
Wrought iron Lock and Key.

,, 19. Wrought iron Bracket with bell.
Wrought iron Grating for a fanlight.

,, 20. Pair of wrought iron Gates.

,, 21. Wrought iron Bracket and Sign.
Wrought iron Hook for a Candelabrum.
Wrought iron Candelabrum.

,, 22. Wrought iron Window Gratings.

,, 23. Wrought iron Coffer.
Top of wrought iron Coffer.

,, 24. Wrought iron Bracket.

ITALIAN.

,, 25. Pair of wrought iron Gates.
Wrought iron Panels.
Wrought iron Grille.

,, 26. Wrought iron Bowl Stand.
Wrought steel Bowl Stands.
Wrought iron Panel.

,, 27. Two pairs of wrought iron Gates.

SPANISH.

,, 28. Wrought iron Knockers.

Subscribers' names will be received by W. GRIGGS & SONS, Ld., Hanover Street, Peckham, S.E.

Measured Drawings of French Furniture

(From the Collection in South Kensington Museum)

BY

W. G. PAULSON TOWNSEND.

In Twelve Parts, Imperial Quarto, Five Shillings each.

PART 1—Escritoire à Toilette and Oak Cabinet.

PART 2—Cabinet or Secretaire, Small Table, and Carved Door.

Can be had at the Bookstall, South Kensington Museum;

W. G. P. TOWNSEND, 16 Coleherne Mansions, Bolton Gardens West, S.W.;

Or from the Publishers, W. GRIGGS & SONS, Limited, Hanover Street, Peckham, S.E

CASKET PRESENTED TO LORD HARRIS.

H.E. Lord Harris was entertained on the 14th February, 1895, at the end of his term of office as Governor of Bombay, and on the eve of his departure for England, by the members of the Byculla Club, who presented his Lordship with an address engraved on a gold plate.

The gold plate formed one of the inner faces of a carved ebony and ivory folding tablet, made after the fashion of an old diptych. This folded tablet was placed between two small *kinkab* cushions within a silver casket.

The engraved gold plate was enamelled at Jeypore by Goma Singh and Behari Singh (Plate 89); the three other faces of the tablet (two of ebony and one of ebony and ivory) were executed by Narottam Narayandas, the teacher of wood-carving in the Reay Art Workshops of the Bombay School of Art (Plates 89 and 90). The dimensions of the tablet when folded were 15 in. by $5\frac{1}{2}$ in. by $1\frac{3}{4}$ in.

The silver casket which contained the tablet was also made at the Reay Art Workshops by Ranchor Meghjee, the teacher of gold and silver work. Its dimensions were 16 in. by $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in. (Plate 91).

The casket was lined with *kinkab.* Two silk tassels, with lace fringe, fashioned on each side of the tablet, were used for lifting it in and out of the casket. A cover for the casket was made of white plush on one side and crimson velvet on the other, with gold fringe, tape and buttons.

LIST OF ILLUSTRATIONS.

89.—Inner faces of folding tablet, with the gold enamelled plate, upon which was engraved the Address, presented by the members of the Byculla Club, Bombay, to Lord Harris.

90.—Outer faces of folding tablet in carved ivory and ebony.

91.—Silver casket containing the Address presented to Lord Harris.

THE COTTON FABRIC INDUSTRY OF THE MADRAS PRESIDENCY.

By Mr. EDGAR THURSTON, Superintendent, Madras Government Museum.

(Continued from p. 24).

As bearing on the subject of native cotton carpet manufacture in the Madras Presidency, I reproduce the notes on cotton carpets of jail manufacture, with which I have been favoured by the Superintendents of the Salem, Tanjore, and Vellore Jails.

Salem Jail.—The manufacture of cotton carpets or *jamkalams* was first introduced in 1892. The industry was started on a small scale, with one or two looms, and two or three patterns of plain striped carpets were woven. Through the exertions of the then Superintendent of the Jail, Mr. J. E. Young, carpets were sent round to friends and others for inspection, with a view to orders for such work being canvassed. The demand being fair, and suggestions for improvement and development having been received, an outside professional was obtained. The number of looms was, at the same time, increased; new and varied patterns, both plain and flowered, were devised, and the industry showed marked signs of future development. Samples were sent to England, whence orders for large numbers were received from English firms. At the same time the Commissariat Department was addressed, and orders for soldiers' carpets and bed-side rugs for hospitals were received and successfully complied with. The number of looms had to be still further increased to ensure punctual supplies to the Military Department.

The usual sizes of cotton carpets are 6 ft. by 3 ft. and 8 ft. by 5 ft. Carpets and rugs for the Military Department are generally 6 ft. by 3 ft. and 4 ft. by 2 ft. Tent carpets, ranging in size from 10 ft. to 14 ft. square, are also manufactured. The price of carpets of the ordinary pattern is Rs 1-4-0 per square yard, rising to Rs 2 per square yard, according to workmanship, pattern, and quality.

The demand for carpets locally is fair, though to a certain extent natives—especially those who are unable to appreciate good shades and fast dyes—prefer the cheaper bazaar carpets. The monthly average sale of carpets for the past three years has been ₨ 163 - 14 - 10.

The principal colours used are blue, red, green, yellow, black, brown, *káki*, and maroon. The vegetable ingredients from which the several dyes are obtained are usually as follows:—Blue, indigo; red, logwood and lac; green, turmeric and indigo; yellow, turmeric and *moorookamboo* (flowers of *Butea frondosa*); black, indigo and gall-nuts; maroon, lac.

About twenty looms are now employed. New hands are instructed by convict overseers, who are specially selected from among men who have done thoroughly well in their work. At the same time, long-term convicts are trained, and the warder in charge of the workshop is sometimes capable of teaching the men in his charge.

Tanjore Jail.—From 1890 a small beginning was made with cotton carpet-weaving of dyed twist obtained locally and from the dye-works, Bombay. The outturn was not much, but sufficient to meet the demands of the local hospitals. Gradually the demand increased; extra looms were erected; new patterns introduced; and a large quantity of English-dyed twist was consumed in the manufacture. The residents of the district in particular were large buyers, and, year after year, the demand has been increasing. Ten looms are daily in work, and about twenty convicts are employed on the manufacture. The carpets are made of different widths, varying from 3 ft. to 12 ft., and are sold at Rs. 1 - 4 - 0 and Rs. 1 - 12 - 0 per square yard. Unlike the Vellore Jail carpets, those made in this jail are a little coarser. The patterns vary, and, as the natives of India proper prefer bright and gaudy patterns, a good deal of gold, green, yellow, orange, lemon, purple, blue, and other colours are utilised in the carpets. With the exception of green, lemon, orange, chrome, and Turkey-red, which are purchased from merchants, and are made in Europe, all the colours are dyed in India with vegetable dyes. The weaving is very simple, and it never takes a convict more than a few months to learn the work. A convict overseer, who is himself a good workman, instructs beginners. Generally, beginners are first put to coarse carpets made of 10's twist, white and coloured; after a few months' practice, to finer quality carpets, in which No. 20's twist is principally utilised; and, in the third and subsequent months, to the finest quality carpets. The carpets are woven on ordinary country looms.

Vellore Jail.—Cotton carpets have been manufactured since 1881. They consist of three varieties, termed ordinary, superior, and tent carpets. In the ordinary ones, the pattern is of a simple nature, usually consisting of stripes of various colours artistically arranged; while, in the superior ones, the texture is finer, and the design more elaborate. These carpets vary in size, but are usually made from 6 ft. to 7 ft. long and 3 ft. to 4 ft. broad. Tent carpets are plainer than the ordinary ones, and usually consist of stripes of two colours running at right angles to the warp. They are, of course, much larger than any of the other varieties, being made to fit the tents, for which they are intended. The usual sizes are 10 ft., 12 ft., and 14 ft. square. The ordinary carpets are priced at Rs. 1 - 8 - 0, and the superior ones at Rs. 2 - 4 - 0 per square yard, while the tent carpets are sold at Rs. 1 - 4 - 0 per square yard.

The supply is equal to the demand. People prefer purchasing in the jail, where they are sold at a higher rate, being superior in quality to those sold in the local market. As the last-named variety is mainly used for tents, the demand is still greater.

The dyes used in the manufacture of the cotton carpets are as follows:—Blue, indigo; brown, catechu and logwood; green, indigo and the flowers of *Erythrina indica*; yellow, flowers of *Erythrina indica* and turmeric; light green, sulphate of copper and lime-water; black, sulphate of iron and gall-nuts.

The number of looms usually at work is ten. The looms employed are the ordinary pit-looms, the weaver sitting on a level with the ground with his feet in the pit. In cases where the carpet to be woven is a broad one, two, three, four, and sometimes five men have to sit abreast at the same loom. The weavers are instructed by the older hands and by the work overseers.

No share of the proceeds is, I am informed, credited to the convict weavers.

Conjeeveram Weavers.—Mr. J. D. Rees ("Twelfth Tour of Lord Connemara," 1890) writes as follows:—"The town has for ages been the head-quarters of a large community of weavers, who have of late suffered grievously owing to the competition of Manchester goods. Coarse country cloths, however, are still manufactured. Weaving operations are, for the most part, carried on in the open air, either in the broad streets, or preferably under shady groves of tamarind trees, which abound in and about the town. As you enter a weaver's grove, it appears at first sight as if those occupied in this industry were engaged in a pretty game. Rows of women walk up and down the shady aisles, each holding aloft in the left hand a spindle, and in the right a bamboo wand, through a hook at the end of which the thread is passed. Alongside are split bamboos reaching as high as their hips, and, as they pass, they unwind the thread from the spindle by means of the wand, and pass it over each

alternate upright. The threads, thus separated, are subsequently lifted with their bamboo uprights from the ground, and, while extended from tree to tree in a horizontal position, are washed with rice-water, and carefully brushed. The threads are now ready to be made into cloth, and the actual weaving is carried on by means of primitive hand-looms inside the houses. In this manner are manufactured men and women's ordinary clothing, as well as the red handkerchiefs dear to the Tamil man, which he takes with him to Singapore, or any other distant place, to which he may migrate." (This account describes what may be seen going on in weaving centres throughout Southern India).

Venkatagiri Weavers.—Their speciality is a plain white muslin fabric with red or gold-lace bands for turbans and body-clothing for males. The thread, gold-lace and red dye-stuff are imported from Europe. They only make fine qualities of muslin to the order of rich people. The present generation is not so prosperous as the last. There is still some demand for the muslin at distant places, such as Madras, Salem, Trichinopoly, and Kumbakonam. But the industry has declined owing to bazaar merchants selling imported mull, book-muslin, and colour-printed fabrics, which have the great advantage of cheapness. The people cannot at the present time afford to buy comparatively expensive clothing, as there has been a succession of years of scarcity, with consequent high price of food-grains. They have had to increase the price of their muslin, owing to rise in value of the imported thread and gold-lace.

Mr. Daday Khan, embroiderer, Madras City, has been in business about fifteen years. He learnt designing at his native school; and has gained prizes at various Exhibitions, Chicago, Indo-Colonial, &c. At Chicago there was a large demand for his work. He now has a considerable export business. His Indian business is almost entirely with Europeans, to whose requirements his manufactures are adapted. About fifty men are engaged in embroidery work at his shop, and, in addition, contract work is executed outside. He procures muslin from Arni, Cuddapah, Madura, and Dacca (Bengal), and considers Arni muslin of fine quality, made with country cotton, the best and strongest. Plenty of weavers are still engaged in the manufacture of coarse muslin, but the finer qualities now have to be made to order. The trade in the finer qualities has greatly declined, owing to the extensive introduction of muslins made in Europe, and they are only manufactured by very few families as compared with former days. He sends the fine muslins to Calcutta to be washed, as, if washed in Madras, they become hard and stiff. He considers that, for his purpose, imported mineral dyes are better than indigenous vegetable dyes, mainly on the ground of the expense of, and time lost in preparing the latter. He thoroughly understands the admixture of mineral dye powders so as to secure the requisite soft tints; and showed me a large number of samples of embroidered table cloths, table centres, mantel-piece borders, &c., which, in colour and design, were certainly excellent. Beetles, for green beetle wing ornamentation, are mainly procured from the Cuddapah district. He makes coarse gold and silver lace himself, but obtains gold lace of fine quality from France, as he found manufacturing it more expensive than purchasing it from Europe. (The imports of gold thread to the ports of Madras in 1895 were valued at Rs.1,660,533, and were obtained almost entirely from France).

The following extracts from the catalogue of Madras Exhibits at the Indo-Colonial Exhibition, 1886, to which typical examples were sent, will indicate the nature of Mr. Daday Khán's work so far as cotton fabrics are concerned:—

	RS.	A.	P.
Lady's dress in white net, embroidered in gold and beetle wings	75	0	0
Lady's dress in black net, embroidered in gold and beetle wings	55	0	0
Lady's dress in Arni muslin, embroidered in gold	70	0	0
Table cover in dark blue cloth, embroidered in gold and colours	18	0	0
Table cover in black cloth, embroidered in gold and colours	18	0	0
Table cover in red cotton, embroidered in white chain-stitch	2	8	0
Mantel border in black cloth, embroidered in gold and colours	15	0	0

A Madras City (Triplicane) weaver has six hand-looms at work. The only indigenous dyes which he uses are indigo and *surūl-pattai* (*Ventilago Madaraspatana*); he re-dyes European red-dyed yarn with the latter to obtain a dull red tint. In former days he used to make a good green with indigo, turmeric and alum. He now mainly uses yarn dyed in Europe, with which weaving operations can be commenced at once; whereas, the preparation of yarn dyed with indigenous vegetable dyes, will, in some cases, take six months. He does not use "tinned dyes," as the colours do not last, and to employ them would be cheating his customers. The colour of cloths made with country-dyed yarn would last till the cloth was, by long wear and repeated washing, torn to rags. He makes body-cloths for Hindu and Muhammadan women. A plain cloth will take three days to weave, an average cloth five days, and an elaborate one twenty days. The weavers employed by him are paid by the cloth, not by daily wage. They work on old patterns as a rule, but exceptionally make special patterns to order.

Another Triplicane weaver uses dyes of various colours obtained by mixing tinned dyes with native dyes. Native dyes are more expensive than mineral dyes, and great loss of time is incurred in their preparation. Native dyes are fast, whereas mineral dyes fade. He first partially dyes the fabric with native dye, and completes the dyeing process with mineral dyes, which give brilliancy. If a school of dyeing was started in Madras, he would come himself, and send his children to receive instruction there.

A Madras City (Saidápet) weaver employs about a hundred weavers, who are paid by the job. He manufactures Muhammadan women's cloths (*lungis*), which he sells wholesale and retail to agents from Palghat, Calicut, Tellicherry, Tinnevelly, and other places. With the exception of indigo-dyed yarn, yarns dyed in Europe are used and have been for many years.

The colours used, among which various tints of red predominate, are for the most part subdued, and the patterns of the cloths plain and simple. He admits the superiority of seruver dye, but says that good seruver dye cannot be made with the river or well water available at Saidápet. The water of Washermanpet (in the city of Madras) and of Conjeeveram, where cloths are largely manufactured, is well adapted for the manufacture of this dye. Shown two samples of yarn, one dyed a reddish-brown in Europe, the other dyed red in Europe and re-dyed with *surúl-pattai* in Madras, he distinguishes them by the fact that the latter is not so soft to the touch and of a dirtier hue, and by the difference in smell.

Another Saidápet weaver is engaged in preparing cotton cloths with *serinji* and mineral dyes, which he purchases in barrels. He says that the results produced with mineral dyes are not so good as those produced with native dyes, but the dyeing process is cheaper, and the dyed cloths look very well when new. He would use native dyes from preference, if their cost was less. Sells the cloths to a godown-keeper, who returns cloths which have faded while in stock to be re-dyed. If a school of dyeing was opened in Madras, he would be glad to come and learn, if possible, how to work native dyes by cheaper processes than the existing ones.

A Washermanpet weaver makes red cotton cloths, which he sells to merchants. He purchases European dyes in barrels. Dyeing with European dyes is a far cheaper and quicker process than dyeing with native dyes. The preparation of native dyes and dyeing yarn therewith may take many months. For some time there was no demand for cloths dyed with native dyes; but some demand is now arising, as it is found that cloths dyed with European dyes do not wear well, and the colour comes off the body when perspiring, and produces irritation of the skin. When shown some samples of mineral dyed cotton, manufactured by a firm in Germany, which has agents in Bombay, he said that they would not go down in the Madras market as they are too bright. If Government started a school of dyeing in Madras, he would be glad to go there himself and send his children to be trained there, if teaching was imparted how to use good coal-tar colours which are absolutely fast.

Before summing up the evidence here brought together as the result of examination of many witnesses at various dyeing and weaving centres, some account of the once celebrated printed cotton industry of Southern India and its present position is necessary. Technically, Indian cotton printed fabrics are (i) block-printed only, (ii) block-printed and hand-painted (or stained), (iii) hand-painted only. And I cannot do better than quote the words of Mr. Havell *(Journal of Indian Art)* based on his tour inspections of the industries of the Madras Presidency.

"The term palempore," he writes, "originally derived from the Hindustani 'palangposh' (a bed-cover) is now generally applied indiscriminately to all varieties of Indian printed or hand-painted cottons, including canopies, prayer-cloths or mats, handkerchiefs, and cloths for male and female wear. Indian cotton manufactures, and probably also printed cottons, have been known since time immemorial, though the original home of the latter industry seems to have been in Persia.

"The industry may be divided into two branches, the first including handkerchiefs and turbans, cloths for males and females (*dhutis* and *sáris*), bed-covers, canopies and prayer-cloths—all, with the exception of the last, being for strictly domestic use. The second embraces cloths of special manufacture, nearly always hand-painted, used as canopies over the images of Hindu gods, and at marriage or other ceremonies. They are also used to drape the car of the god in sacred processions. The different varieties in the first class of manufacture are used nearly exclusively by Muhammadans, though in the South of India the Muhammadans have assimilated many of the customs and habits of the Hindu; and the second kind, of course, is made for Hindus only. In the Madras Presidency, Masulipatam in the Kistna district, Palakollu, Gollapallem near Cocanada in the Godávari district, Nagore and Kumbakonam in the Tanjore district, and Permagudi and Pámban in the Madura district, are the chief places where the former kinds are made; while, for the other variety, Kálahasti in the North Arcot district, Salem, Palakollu, and Masulipatam are noted. The colours used in the printing are, in all cases, the same, though the whole of them are not always in use in one place.

"The palempores of Masulipatam have a wide fame. The kind usually seen at exhibitions are large cloths used as screens or canopies printed by hand, with conventional representations of trees (the Persian tree of life)

covered with flowers, parrots, peacocks, and other birds perched or flying among the branches. At the foot a river is sometimes flowing, or tigers and other wild beasts prowl round underneath the shade of the tree. But this is by no means the usual kind made. In fact, there are only three families existing now, who are capable of preparing them, and they are only made to order. On account of the tedious process of repeated boilings which the red colour requires, two months are required for the preparation of each cloth. The ordinary trade is in block-printed canopies, screens, and bed-covers, women's and men's cloths, and in the varieties which I have before classed as the first branch of the industry. Of these, the canopies and bed-covers are best known to Europeans; but many charming specimens of handkerchiefs, cloths, and prayer-mats, which are seldom seen except by those who go to the bazaars and purchase for themselves, are also made. The commoner cloths, with the patterns stamped only in red and black, show off the outline of the patterns to the most advantage; but the cloths which have partly coloured grounds generally please most by the delightful sparkle and brilliancy of the arrangement of colours, an effect for which the hand process is admirably adapted. The precision of outline is often lost, and the corners are often carelessly printed; but there can be little cause to wonder at these defects, when one considers the amount of hand labour involved (in the waxing before the application of the blue) in picking out elaborate patterns spread over five or six yards of cloth; and the whole result as representing perhaps two or three rupees, including the cost of the cloth. The original impressions of the block are by no means coarse or unfinished, as can be seen by reference to cloths with a white ground, to which the blue has not been applied. The blocks themselves are generally beautifully cut and finished with great minuteness and care.

"A distinct variety of palempores belonging to what I call the first class is made at Permagudi and Pámban. They are chiefly handkerchiefs and men's cloths for export to Burma, the Straits, and Arabian ports, and are noteworthy as being entirely hand-painted. The instrument, however, is somewhat finer than that used at other places, [illegible] the patterns are very delicate, having the appearance of embroidery. This is especially the case in an [illegible] cloth with the first preparation of wax before it is soaked in the dye. The patterns are drawn directly on the cloths with the somewhat primitive apparatus described above, without the slightest hesitation or preparation, beyond a few lines roughly traced in charcoal to mark the divisions of the pattern. The red dye is remarkably deep and permanent, the Madura district being famous for the preparation of this particular colour. Similar cloths, but bolder and somewhat coarser in design, are made at Nagore and Kumbakonam, and at Karuppur in the Trichinopoly district. Block-printed palempores are also made at the first two places, but are only remarkable for their inferiority. Other places, in which block-printed palempores of the first variety are made, are Palakollu, Walajanagar in the North Arcot district, and Gollapallem near Cocanada, but their productions have no special merit or local character. At Saidápet, a suburb of Madras, block-printed cloths, with patterns of the same type as the tree of life described above, are made, and much good work may be found in some of them. The place best known for the second variety, or sacred palempores, is Kálahasti in the North Arcot district. Their best qualities are found in the rich and harmonious effects, which, at a suitable distance, the fine deep tones of the red, blue and yellow, present in contrast with the narrow strips of white ground on which the inscriptions are placed. The scenes represented are generally taken from the Hindu epics, the Máhabharata and Rámayana, the inscriptions being quotations from the same works. Far superior to these in drawing and graphic composition of the figures, and not less remarkable for colour, are those made at Palakollu in the Godávari district. They are generally on a white ground, and additional interest is given to the composition by the conventional landscapes, and by the palm trees and flowers serving as divisions to the groups of figures which illustrate the different incidents of the story. Only one man and his family occasionally make these to order. Other patterns made by the same man are of the tree of life type, the effect being somewhat heightened with gold leaf. These sacred palempores are also made to a limited extent at Masulipatam and at Salem, but in design there is nothing special to note with regard to them. Those of Salem are inferior in execution. The best productions of the latter place are in a variety of palempores generally used as canopies in religious processions. They are entirely hand-painted, and are generally good in design, colour, and execution; but the outturn by the two families who make them is so limited that it is not easy to procure good specimens. In design they are quite distinct from the palempores of any other place in the Madras Presidency."

A magnificent collection of block-printed and hand-painted palempores, such as will probably never again be brought together, was exhibited in the Madras section of the Indo-Colonial Exhibition, 1886. Of these, many were no doubt bought up, at the close of the exhibition, by the agents of British firms. A select number were, however, returned to Madras, and now form a conspicuous wall decoration in the art gallery of the Madras Museum. The most noticeable specimens in this unique collection were—

1. A palempore of Persian carpet pattern, exported largely to Persia, 18 ft. by 18 ft. Manufactured at Masulipatam, Rs. 60.

2. Canopy cloth with scenes from the Máhabharata, 6 ft. by 6 ft. Manufactured at Kálahasti, Rs. 12.
3. Canopy cloth with scenes from the Rámayana, 13 ft. by 11 ft. Manufactured at Kálahasti, Rs. 35.
4. Palempore with big lotus-flower pattern, in which the central design of a flower with fully expanded corolla calls to mind the lotus discs, which are so prominent a feature of the sculptures from the Amarávati stupa in the Kistna district. These sculptures, set up in the archæological section of the Madras Museum, should be, it may be noted *en passant*, but are not used as patterns for design in wood-carving or metal-ware, by those concerned in maintaining design at a high standard of excellence in Madras.
5. Palempores with bird and flower design, profusely decorated with gold-leaf. Manufactured at Palakollu, Rs. 300; Rs. 183.
6. Five so-called palempores from Manchester, imported for sale in Madras and Bengal, and exhibited to show the great deterioration of the pattern.

As a striking contrast to the Kálahasti canopy cloths, the Madras Museum possesses a cloth of similar type, with scenes from the Rámayana (manufactured, I believe, at Tadpatri), in which the artistic effect is ruined by the liberal use of hideous violet and green aniline dyes, which stand out in bad contrast with the indigenous red and blue vegetable dyes.

In the course of one of his industrial tours in the North Arcot district, Mr. Havell found at Walajanagar and Arcot, in nearly every house where block-printing was carried on, old blocks of very elaborate and beautiful designs, many of them of Persian origin, piled up in corners or in the roof, covered with dust, or, in some cases, cut in pieces and utilized for the patterns now in use, which are very poor and altogether inferior to the old ones. Of these splendid blocks, Mr. Havell managed to secure some two hundred, which, with others, now occupy an honoured place in the industrial section of the Madras Museum.

In the course of a conversation with a piece-goods merchant from the Madras bazaar, as [illegible] of enforcing on him the wickedness of his samples of women's cloths of local or British manufacture, with crudely executed design, and printed with red, yellow and green mineral dyes, I invited his attention to a series of prints of the Arcot blocks. The excellence of these he readily admitted, and he showed good taste in the selection of those which he considered to be good patterns. So much impressed was he, that he willingly took away a collection of prints from the best blocks with a view to having copies of them made in colours by his *moochee*.

At Ayyampet in the Tanjore district, block-printing in several colours has, of late years, been abandoned, and new blocks have actually been made in mimetic imitation of the design on imported British cloths with debased Persian pattern in black on a white ground, which are used as shawls by males. And the old wooden blocks and ingeniously constructed brass blocks are set aside as rubbish, buried amid dust and cobwebs.

The Rája of Kálahasti has in his possession a magnificent mythological hand-painted palempore, which is used on State occasions, and cost many hundreds of rupees. The Kálahasti cotton fabric painters, whom I recently interviewed, were at first afraid of me, suspecting that I was a commercial traveller on behalf of some firm, and had come among them with the base object of annexing their patterns for reproduction by machinery in Europe. They complained bitterly that British manufacturers are now copying patterns, which they and the Masulipatam block printers had turned out for many generations, and drew my attention to an imported cloth with debased Indian pink (*Dianthus*) device. A piece with similar device made at Kálahasti with vegetable dyes used to cost four rupees, whereas the British imitation, being machine-made with mineral dyes, can be sold at two rupees per piece. For shawls and handkerchiefs, block-printed in a single colour, they now resort to mineral dyes on account of their cheapness and easy preparation. For the hand-painted palempores and dados with mythological scenes from the Rámayana and Máhabharata, lotus and goose (*hansa*), or tree of life pattern, vegetable colours (indigo, seruver, manjisht, &c.) are still used with fine colour effect. The hand-painted canopy cloths are purchased more especially at the time of religious festivals, which take place periodically at Kálahasti; but the demand for them has greatly declined in recent years owing to the importation of British printed cloths, which are used as a cheap substitute for them. A cloth, which could formerly be disposed of for thirty to thirty-five rupees, has now to be sold for eight to ten rupees; and the workmen, who are very skilful artisans, cannot even earn four annas a day. The painting of a mythological cloth 15 ft. by 7 ft., costing twelve rupees, will take a month, and a very small margin of profit is left.

I feel convinced that, were the Kálahasti palempores brought more prominently to notice than is possible when they are buried away in the bazaars of Kálahasti, which is far removed from the track beaten by Europeans, who would be ready to purchase them at a price somewhat greater than the very modest one which is now current, a distinct impetus might be given to the industry, and the condition of the artisans improved.

The Government of India recently commended to the attention of the Government of Madras the resolution of the Lahore Art Conference, 1894, to the effect that "in all places at which there are distinct local industries,

small museums, or more correctly show-rooms, should be established, in which type-collections, illustrative of those industries should be placed and kept up. That they should be under the supervision of the local authorities, but be inspected periodically by the Superintendent of the provincial museum, without whose approval no objects should be kept permanently as types." My personal opinion in connection with this resolution is that no museum or show-room, however small, can flourish under amateur management, even if subject to the general control of a professional museum expert with power to make inspections, which must, of necessity, be few and far between. Moreover, the organisation of small local museums is no new idea so far as the Madras Presidency is concerned, but a scheme which has been put to the test and failed conspicuously. But I have often wondered that the Tanjore metal-workers, Trichinópoly pith-modellers, Kálahasti and Masulipatam palempore-makers, Ayyampet carpet-weavers, and others do not,—as is done in some of the big cities of Northern India and by the Adoni carpet-weavers—sell their wares, by arrangement with the railway companies, at the big railway stations, more especially in the cool season, when the itinerant "globe-trotter" is *en evidence*. The establishment of stalls on railway platforms, under some organised arrangement by which only the sale of recognised merit was permitted, would, it appears to me, be more practical and effective than museums or show-rooms, which might easily escape the attention of those for whom they are intended.

In his address to the Lahore Art Conference, Surgeon-Lieutenant-Colonel T. H. Hendley spoke as follows: "It is for us, gentlemen, to ascertain whether it is possible to try to teach both purchasers and producers to differentiate the good from the bad, and, if we cannot directly guide the dealers, at all events to see that our art schools and our museums only supply and purchase the best examples, and do all they can to discourage the sale of indifferent ones." These remarks, made with reference to the commercial aspect which Indian art has assumed, apply with equal force to the fast waning native cotton fabric industry of the Madras Presidency, both in its art and in its economic aspect.

Sufficient evidence has, I think, been brought together to prove that there is a marked deterioration and decline in the native dyeing and weaving industries, for which two primary factors are mainly responsible, viz., the importation of aniline and alizarine dyes, and of piece-goods, more especially cheap colour-printed fabrics.

The Lahore Art Conference summed up its views on the subject of mineral dyes in a resolution to the effect that "the Conference are of opinion that a serious danger threatens the Indian tinctorial industries through the rapidly increasing consumption of aniline dyes. It is felt that to check this evil involves many financial and political considerations, but that something might nevertheless be accomplished by Government in the desired direction. Some action might be taken, through the medium of local bodies, to show to dyers and others in what respect aniline dyes are harmful. It might also be desirable to issue a regulation prohibiting the introduction of carpets, calicoes, &c., into museums or exhibitions if coloured with these dyes. It is understood that they serve a certain useful purpose as cheap temporary dyes; otherwise the Conference would have preferred to recommend to the Government of India to totally prohibit their introduction into India."

Attacking the question of mineral dyes from a different stand-point, a Committee, appointed by Government in 1895 to enquire into the re-organisation of the Madras School of Arts and Industries, with myself as its secretary, summed up the results of its deliberations in connection with the dyeing of textile fabrics in the following terms:—"The Committee believe from the evidence before them that there is a distinct field for the establishment, in connection with the School of Arts and Industries, of a school of dyeing, printing and weaving, according to the most advanced knowledge of the time, and adapted for both employers and operatives. They believe further that the establishment of such a school might, by attracting the attention of capitalists, help to check the importation of cheap and vulgar European manufactures with debased Indian design. There appears to be every reason to believe that the classes would be largely attended from the commencement both by native dyers and their sons, and by Europeans, and it is within the knowledge of the Committee that one firm would send at least ten Europeans to receive instruction at the school. It would be necessary that the school should be completely equipped with dye-houses, chemical laboratory, &c., and that the staff should include a European dyeing expert to teach the theory and practice of dyeing. . . . . During the five years 1890 to 1895, 3,192,304 lbs. of aniline and alizarine dyes were imported into the Madras Presidency. These dyes are, in fact, so firmly established in the Indian market that no measure short of a prohibitive import duty can arrest their employment. It seems to the Committee that, even allowing that these dyes are to be utterly condemned from an æsthetic point of view, distinct practical good would result from educating the hitherto self-taught native dyers in the proper way of selecting and manipulating them, neither of which points they at present, from want of special training, understand. Quite apart, however, from the teaching of improved methods of dyeing with artificial dyes, one object of the school should be to try and improve the (at present) laborious process of manufacture of the indigenous vegetable dyes, for it is universally admitted by the native dyers that they only use the artificial dyes because they are cheap and quick in operation."

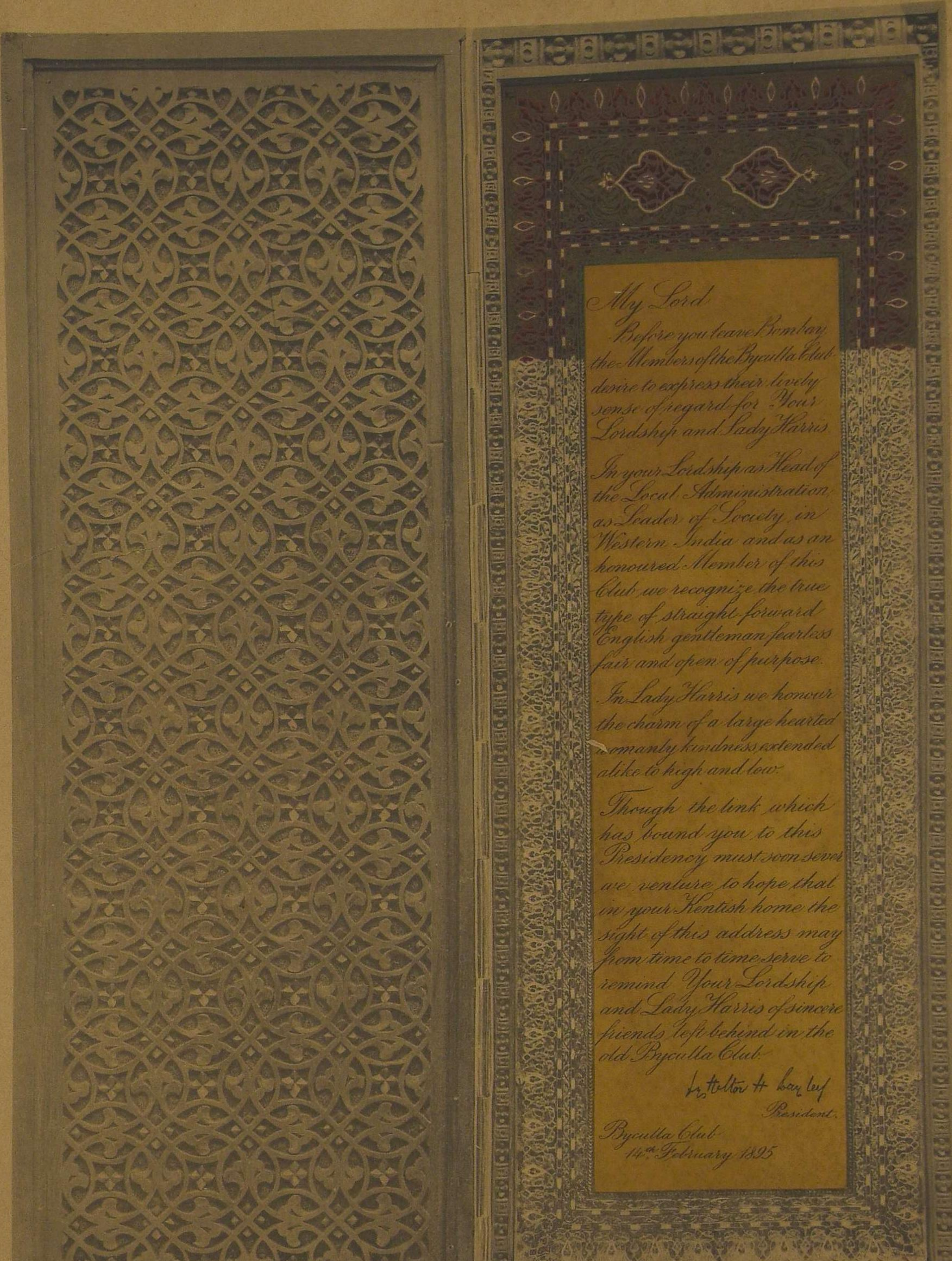
In a letter to a member of a Madras firm engaged in dyeing operations with mineral dyes, Professor Hummel, of the Leeds School of Dyeing, wrote to the following effect:—"I am much obliged for your offer of Indian dye-stuffs, but we are now able to obtain all we want from the Imperial Institute, and we are now engaged in making experiments with all that seem worth examining. I am not a believer in the superior excellency of Indian dye-stuffs. *Properly selected* coal-tar colours are far better in every way." The recent experiments of Professor Hummel and Mr. Perkin in connection with *ál* or *noona* (*morinda*) dye may be referred to as an example of the discovery, by laboratory research, of an improved system of using a dye principle as compared with the more clumsy system in vogue among the self-trained native dyers. And the practical value of these experiments affords an argument in favour of the establishment of a School of Dyeing in Madras.

Possibly long familiarity with, and study of Indian vegetable colours, and a tendency to regard them through Indian spectacles, may be responsible for biassing me in their favour, but I join issue with those who consider them, from a purely colour point of view, as inferior to coal-tar dyes. At the same time I fully appreciate the various advantages of cheapness, quick outturn, &c., which accrue from the use of aniline and alizarine dyes, and the impossibility of eradicating them, now that they are firmly established in the great Indian markets. With the native women's cloths, woven with yarns dyed in Europe with aniline and alizarine colours, there is really but little fault to find. The original patterns are still adhered to, and the blending of the colours is often skilfully carried out by those native weavers who use judiciously-selected imported yarns. But I protest emphatically against many of the colours used in the manufacture of woven and printed fabrics by native artisans, who use badly-selected dyes, which they purchase in tins or barrels. And I maintain that some action should be taken to improve both design and colour of many of the imported colour-printed fabrics, which one can only wonder that any civilised individual is willing to place on the market. If no action is taken in the immediate future, it is, as Mr. Havell writes (*Journal of Indian Art*, 1890), "obvious that, in no very short time the whole of the native industry in the low-caste or purely cotton cloths must give way, and only a remnant of the finer manufacture, in which silk is partially or wholly used, will be able to hold its own to any extent against the cheaper, though vastly inferior in every way, European goods."

Admitting the hopelessness of any attempt to entirely arrest the importation of these goods, it nevertheless seems to me that the Madras Government School of Arts might, with a change of policy, prove a great influence for good, and that it should take an active lead in a serious effort to bring about an improvement in the colour and design of imported printed fabrics, and an amelioration of the condition of the native weavers and dyers, who, as hereditary artisans, are worthy of our sympathy and support. State interference with existing trade concerns is, I am fully aware, not wholly unattended with difficulties, to overcome which would require very careful steering by one gifted with tact, and able to win the confidence of the commercial community (European and Native) interested in the piece-goods trade. Ample material is available as a guide to the production of suitable design and colour in their relation to cotton fabrics for native wear; and an earnest effort should, it seems to me, be made by the School of Arts and Industries to check at least the production of the most glaring barbarisms in colour-printed fabrics, by the preparation and wide-spread distribution of patterns, carefully selected as regards colour and design, with a view to guiding both the designers and the manufacturers into a better path.

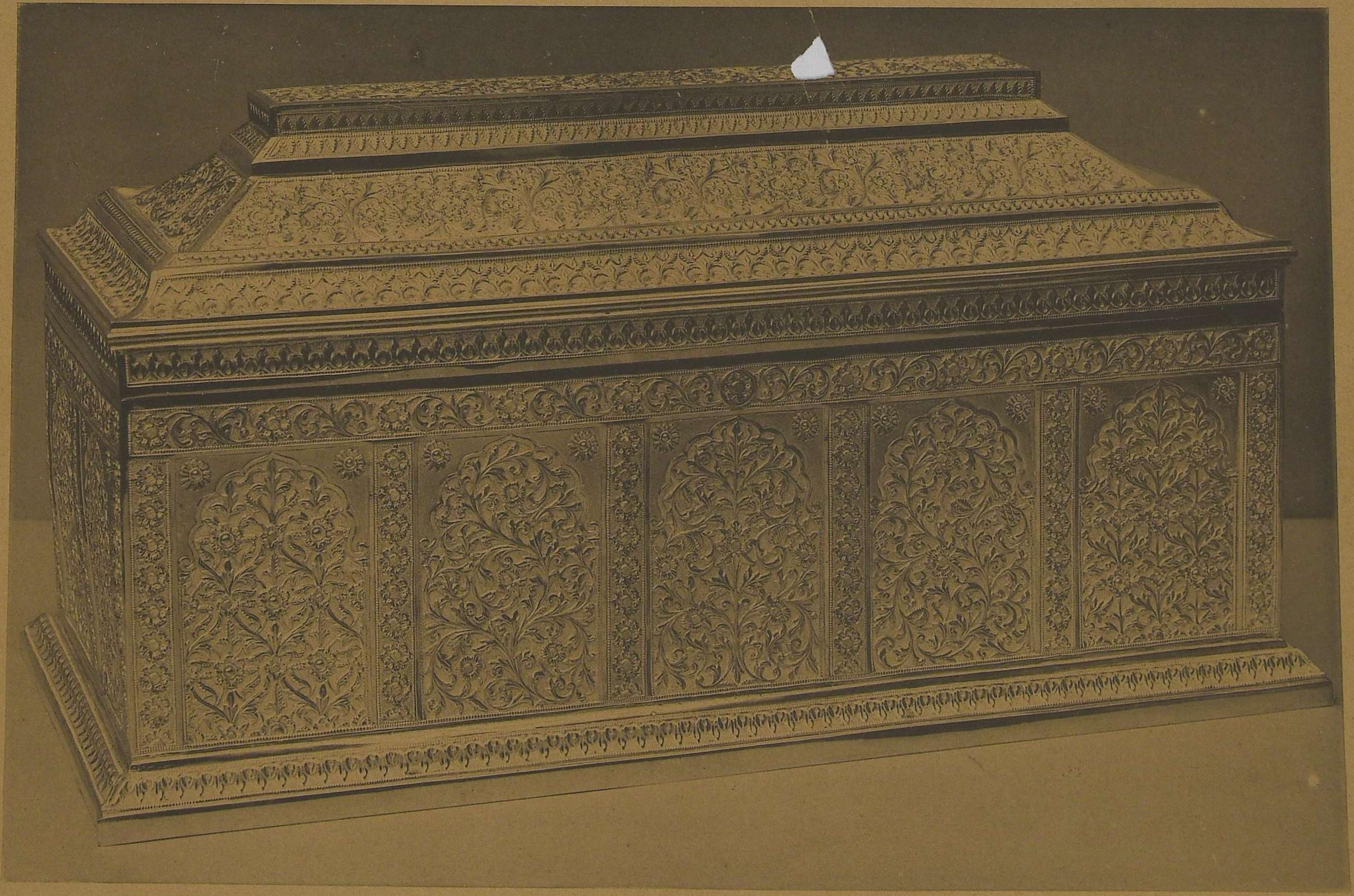
LIST OF ILLUSTRATIONS.

Nos. 92 to 98.—Seven plates of fourteen examples of Cotton Prints.



89.—Inner Faces of Folding Tablet, with the gold enamelled plate, upon which was engraved the Address, presented by the Members of the Byculla Club, Bombay, to Lord Harris.

90.—Outer Faces of Folding Tablet, in carved ivory and ebony.

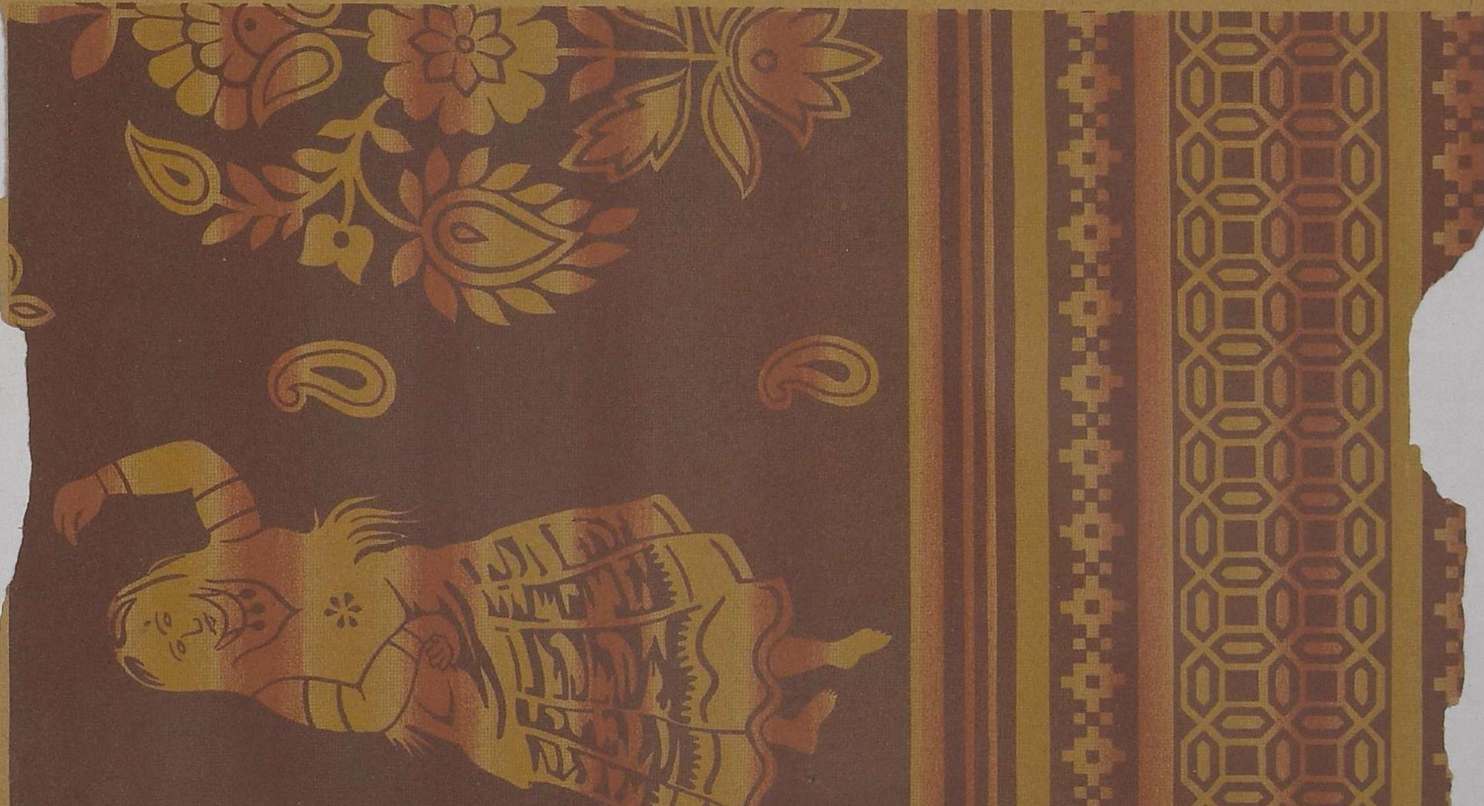


91.—SILVER CASKET containing the Address presented to Lord Harris.

15

2

1



92 (1, 2, 15).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has b[een]
examined by me for the information of Government, as proof that m[...]

8

9

93 (8, 9).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

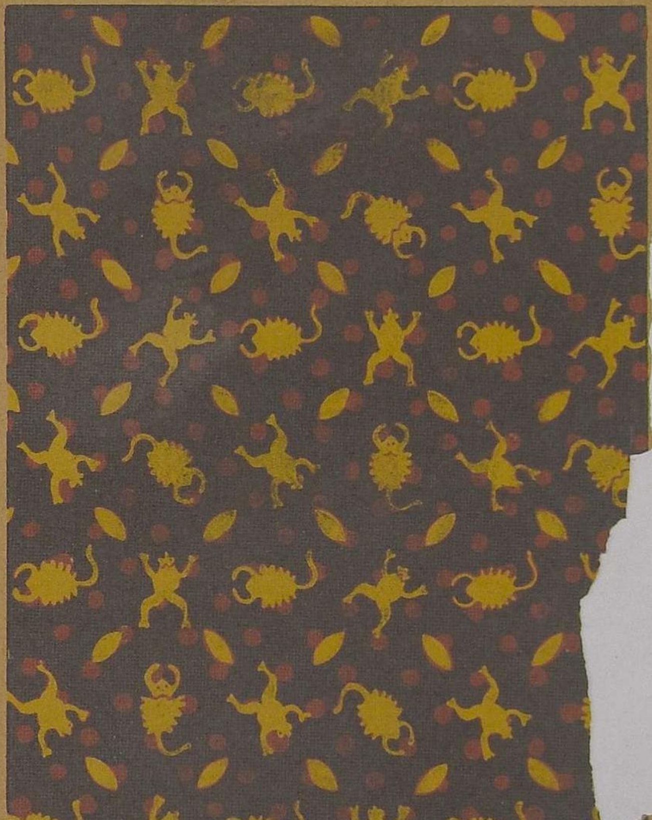
14

94 (13, 14, 17).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

17

13



95 (10, 18).—IMPORTED COLOUR-PRINTED FABRICS.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

96 (4).—Imported Colour-printed Fabrics.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

97 (5, 7).—Imported Colour-printed Fabrics.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me, for the information of Government, as proof that my condemnation is not unjust."—E.T.

98 (16).—IMPORTED COLOUR-PRINTED FABRIC.

"Of these printed fabrics I submit samples taken at random from a large collection which has been examined by me for the information of Government, as proof that my condemnation is not unjust."—E.T.

THE

JOURNAL

OF

INDIAN ART.

VOL. VII. Nos. 54-60.

ILLUSTRATED

BY

W. GRIGGS, HANOVER STREET, PECKHAM, LONDON, S.E.

October, 1897.

CONTENTS.

	PAGES
The Manufacture of Brass and Copper Wares in Assam. E. A. GAIT. ..	1—4
8 full-page illustrations (Nos. 1—8).	
The Manufacture of Pottery in Assam. E. A. GAIT.	5—8
The Leather Industry of the Punjab. ARTHUR J. GRANT.	9—12
10 full-page illustrations (Nos. 9—22).	
The Brass and Copper Wares of the Bombay Presidency. JOHN GRIFFITHS.	13—22
18 full-page illustrations (Nos. 23—41).	
Letter from King James I. of England to the Shah Abbas of Persia. F. C. DANVERS.	23, 24
1 double full-page illustration (No. 42).	
A Tradition of Raphael in Persia. C. PURDON CLARKE.	25, 26
4 full-page illustrations (Nos. 43—46).	

	PAGES
The Pottery and Glass Industries of the North-West Provinces and Oudh. H. R. C. DOBBS.	1—6
13 full-page illustrations (Nos. 47—59).	
Madras Pottery. EDWIN HOLDER....	7—10
16 full-page illustrations (Nos. 60—75).	
Dyes and Dyeing in Bengal. N. N. BANERJEI.	11—20
5 full-page illustrations (Nos. 76—80).	
The Cotton Fabric Industry of the Madras Presidency. EDGAR THURSTON.	20—24
8 full-page illustrations (Nos. 81—88).	
Casket presented to Lord Harris. ...	25
3 full-page illustrations (Nos. 89—91).	
The Cotton Fabric Industry of the Madras Presidency. (*Continued*). EDGAR THURSTON....	25—32
7 full-page illustrations (Nos. 92—98).	

To be Privately Printed for Subscribers at £3 : 3 : 0 net.

35 Coloured Plates, in facsimile, by W. Griggs, on hand-made paper in Demy folio, with Monograph by VISCOUNT DILLON, F.S.A.

ALBUM OF JACOBE,

Master Workman at the Armoury, Greenwich

1590.

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this MS., as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, sold last year from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

The reproductions will be accompanied by a short note on the MS. and notices of the individuals for whom the suits were made.

500

PHOTOGRAPHS

OF THE

ANCIENT MONUMENTS, TEMPLES,

AND

SCULPTURES OF INDIA.

THE SECRETARY OF STATE FOR INDIA IN COUNCIL granted permission to use the very large collection of photographic negatives of Ancient Buildings, Sculptures, &c., from all parts of India, now in the possession of the India Office. These illustrate very fully the history and development of the various styles of Indian Architecture from the earliest times, in Buddhist, Brahmanical and Jaina Caves to Dravidian, Chalukyan, Indo-Aryan, and Saracenic temples, mosques, and other buildings. They constitute an indispensable series of illustrations of the art, history and mythology of India, and are of the very highest importance and interest to Orientalists, Artists and others, in University and Art Libraries, Oriental Institutes, &c.

These Indian archæological photographs are regarded by experts who have seen them to be so important for the study of Oriental Art and History that the present work was undertaken to supply a felt want. It is to consist of three portfolios, and is published by subscription.

After the work was commenced, it was found that a large and important collection of photographs in the Imperial Museum at Calcutta was also available, but their introduction has caused delay in issuing the first part. Parts II and III will follow in rapid succession, as the plates have been very nearly all selected and printed.

Part I contains 170 plates, of which 26 illustrate the Bharhut Stûpa; 19, the Sânchi Stûpas; 6, the Sârnâth remains; and 83, the many interesting Gandhâra or Græco-Buddhist sculptures found around Peshâwar. There are, besides, illustrations of Aśoka inscriptions, Bhâjâ Cave Temples, Mathura sculptures, &c. The letterpress refers to all published sources of information respecting the different groups of remains, sculptures, &c.

Part I (170 plates) is now ready. Parts II and III are nearly ready.

LANTERN SLIDES OF THIS SERIES ARE UNDER PREPARATION FOR LECTURE PURPOSES.
PRICE £20 PER SET OF 500.

Subscribers for slides are invited to send in their names without delay, as only 25 sets are being made.

W. GRIGGS & SONS, Ld., Elm House, Hanover Street,
Peckham, London, S.E.

THE JOURNAL OF INDIAN ART AND INDUSTRY. Published Quarterly. Richly illustrated with numerous plates in colour and gold, illustrative of the Arts, Architecture, Industries and Manufactures of Hindustan. Containing Papers on Indian Gold, Silver, Copper, Brass, and other Metal Art Ware; Wood and Ivory Carving; Bidri Ware, Lacquer, Enamelling, Inlaid Work; Architecture and Architectural Decoration; Pottery and Porcelain; Embroidery, Silk and Cotton Industries; Cloth Stamping and Dyeing; Bookbinding and Decoration; &c., by Sir Edward C. Buck, LL.D.; Sir Geo. M. Birdwood, C.S.I., LL.D.; J. L. Kipling, C.I.E., Lahore; E. B. Havell, Madras; Dr. James Burgess, C.I.E.; Edmund W. Smith, Archæological Survey; H. Cousens; B. H. Baden-Powell, C.I.E.; Mrs. Rivett-Carnac; Col. S. S. Jacob; Surgeon Lieut.-Colonel T. H. Hendley, C.I.E., Jeypore; Capt. C. W. Ravenshaw; Capt. R. C. Temple, B. A. Gupte; T. N. Mukharji; &c. Vol. I. [parts 1—16] price 38/-; Vol. II. [parts 17—24], 22/-; Vol. III. [parts 25—32], 22/-; Vol. IV. [parts 33—37], 16/-; Vol. V. [parts 38—45], 22/-; Vol. VI. [parts 46—53], 22/-; 10 copies of Vol. I. are reserved for those requiring complete sets.

CASES FOR BINDING (blocked in gold) can be supplied at 5/- each and postage.

The Journal will be sent **FREE BY BOOK POST** to any part of India or within the Postal Union, rolled solid, to those remitting 2/- for each part in advance, by

W. Griggs & Sons, Ld., Elm House, Hanover St., Peckham, London.

EXTRACTS FROM PRESS NOTICES.

"One of the most sumptuous specimens of colour printing ever produced is the *Journal of Indian Art and Industry* (Messrs. W. Griggs and Sons, Peckham, S.E.). It consists of facsimiles of some of the most valuable volumes in the Royal Library at Windsor Castle. Among them is the Koran. Each is reproduced with its artistic eccentricities, and the whole forms a volume of rare beauty and interest."—*Echo*, London, 4 Sept., 1893.

"The latest issue of the *Journal of Indian Art and Industry* (W. Griggs, Elm House, Hanover Street, Peckham, London) is devoted to Persian and Indian Bookbindings. The explanatory paper is written by Surgeon Lieut.-Colonel Thomas Holbein Hendley, C.I.E., who says the best specimens of bookbinding that are now made in India come from Ulwar, and are doubtless of Persian origin. There are thirteen page-plates of bindings produced with all the care for which Mr. Griggs has established his reputation. Seven of these are from "The Royal and Historical Bindings from the Royal Library, Windsor Castle"; three are from "Memorials of the Jeypore Exhibition"; and three from "Ulwar and its Art Treasures."—*English Mail.*

"Lovers of artistic bookbinding, and, indeed, art amateurs generally, have just had brought within their reach some superb illustrations of the handiwork of Persian and Indian craftsmen. No. 43 of the remarkably cheap and sumptuously-printed *Journal of Indian Art and Industry* contains no less than 13 large quarto-sized chromo-lithographic reproductions of binding and illuminations of the best Persian and Indian periods, the originals of these superb illustrations being among the most cherished examples of the Royal Library, Windsor Castle, the Jeypore Museum, and the Ulwar Art Treasures. The taste of the Persian and Indian craftsman in colour and design seems still quite unapproachable; the examples before us seem to point to ages of evolution and progressive culture to account for their consummate beauty and simplicity. Such examples of what the older civilisations have to give us should be in every art school in the kingdom. The work is printed in a luxurious style by Mr. W. Griggs, Elm House, Hanover Street, Peckham, and published under the patronage of the Indian Government. The present part is priced 2/-, an unaccountably low figure for such a repository of Oriental classicism. Had we a Grolier Club in London such work as this would create a passion among book-buyers and reform the present fashion of casing our books."—*Bayswater Chronicle*, 26 Aug., 1893.

LONDON:

W. GRIGGS & SONS. Ld., Elm House, Hanover Street, Peckham, S.E.